The Chautauquan Daily

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Urban designer Coyula to focus on Havana's architecture

by Christina Stavale Staff writer

Architect and urban designer Mario Coyula will present today's morning lecture, "Havana: Yesterday, Today and Tomorrow," at 10:45 a.m. in the Amphitheater.

Havana, the capital of Cuba, is the country's major commercial center. According to Lonely Planet's Web site, its "romantic atmosphere and infectious energy are the stuff of legend."

Coyula is co-designer of two of the city's monuments. First, he designed the Parque-Monumento a los Mártires Universitarios, built from 1965 to 1967, which was the first abstract monument, and the first large monument built following the Cuban Revolution in 1959. He also co-designed the Pantheon for the heroes of March 13 at Colon Cemetery. In addition to his work in architecture, he also has authored and co-authored a number of books.

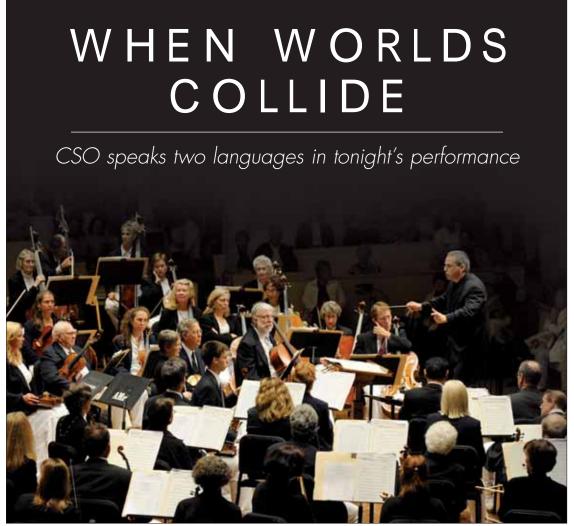
Coyula studied architecture at the University of Havana. He earned his doctorate in 1984.

He joined the Ministry of Construction and led small teams that designed industries for a short period of time. When he worked in Marianao, a western municipality of Havana, he embarked on projects for cafeterias, social housing, landscaping and the village of Valle Grande.

After spending a year on the other side of the Atlantic Ocean reviewing teaching programs and visiting plants for construction, he was appointed vice director of La Ciudad Universitaria José Antonio Echeverría upon his return to Havana, and later was appointed director from 1970 to 1973.

In addition to his work there, he has held many high positions in the architecture world. He has been director of Architecture and Planning for Metropolitan Havana (1973 to 1976) and head of the technical department of the construction direction (1976 to 1977).

See **COYULA**, Page 4



by Alexandra Fioravanti Staff writer

With only two concerts left, Stefan Sanderling, music director of Chautauqua Symphony Orchestra, is packing in what he can.

At 8:15 p.m. tonight in the Amphitheater, the CSO will perform what Sanderling described as two mini concerts wrapped up into one larger one. In a program of four pieces, the first two will serve as the introductory half giving way to the second two in closing.

What separates these two halves are borders and decades.

The first two pieces are by the same German composer, Carl Maria von Weber. The CSO, under Sanderling's direction, will open with "Der Freischütz: Overture."

"Weber is a fantastic composer," Sanderling said. "Weber is the beginning of German romantic music, and the opera Freischütz is probably Weber's most popular work and also one of his most beautiful."

Sanderling said Weber is most famous today for his work on operas, kicking off the beginning of German opera. The opening piece is the overture from one of his operas.

With the end of the overture, CSO principal bassoonist Jeffrey Robinson will step out to initiate his solo piece for the evening, "Concerto



Robinson

for Bassoon and Orchestra in F. Major, Op. 75."

Sanderling said Weber only ever wrote concertos for three instruments: clarinet, bassoon and piano. These instruments offer a richer, darker sound not as easily translated through other instruments, Sanderling said.

Robinson chose this piece himself for tonight's program. He did so to break the norm,

"I thought 'let's do something a little different," he said.

Robinson said the Chautauqua audience had heard plenty of Mozart, who wrote another popular bassoon concerto, and was looking for something unique, even to the CSO.

"This is an early Romantic era work, written in 1811, so I thought it might be fun to present something just a little different than we'd done here before," he said.

Robinson said this piece has been with him since his college years, but interestingly, he has never played it with the backup of an orchestra.

"I was delighted to find out that Stefan [Sanderling] wanted to do it," he said. "It is one of our two major concertos for the instrument, so I figure they ought to hear it all up here. ... It's just a very fun, kind of flashy piece with a beautiful kind of vocal sounding second movement."

Robinson said though Weber revised the piece 10 years after he had written it, the CSO will be performing the original version. What struck Robinson most about this performance has nothing to do with the notes and harmonies.

The last time he played this piece he was a young, collegeaged musician, poised on the brink of professional life. He played with piano accompaniment. The pianist would later become his wife and mother of his now grown children.

"So much has happened since then," he said. "You live with something for a long time, and as you're playing ... your tastes and what you have to say changes. It's like a chef that's been making a stew for a long time he might be making the same stew, but 20 years ago it tasted a little different."

See CSO, Page 4



Ham to speak on impact of **Protestantism** in Cuba

by Judy Lawrence Staff writer

Carlos Ham, executive secretary for Latin America and the Caribbean at the World Council of Churches, will discuss "Cuba's Religious History and Current Challenges." He will speak at 2 p.m. in the Hall of Philosophy.

Ham will focus on the history and development of Protestant Christianity in Cuba, a development that slowly began before the 19th century. He will discuss the influence of North American Protestant churches on the development of the Protestant denominations in Cuba and the impact of U.S. missionaries in the first half of the 20th century, he said via e-mail.

The Cuban Revolution, the exodus of many Cubans in the early 1960s and the embargo the U.S. has enforced, had a big impact on the Protestant denomination, Ham wrote. He also will look at the changes in recent years and future challenges.

Ham last spoke at Chautauqua in 2004. A native of Cuba, Ham has been a pastor of the Presbyterian-Reformed Church in Cuba for more than 25 years and served as its general secretary from 1993 to 2001.

He joined the World Council in 2001 as Program Executive for Evangelism and then as coordinator of the Mission and Ecumenical Formation Team, before becoming its executive secretary.

Ham earned a degree in theology at the Evangelical Theological Seminary at Matanzas in Cuba, and a Doctor of Ministry from the Austin Presbyterian Theological Seminary in Texas. His father was a Cuban Presbyterian pastor, and his mother was an American missionary who served in Cuba for almost 30 years.

See HAM, Page 4

Area youth ballet group performs in Lenna Hall

by Stacey Federoff Staff writer

With a fitting close to this season's Family Entertainment Series, eight young dancers from the Chautauqua Regional Youth Ballet will perform at 7 p.m. tonight in Elizabeth S. Lenna Hall.

Under the artistic direction of Monika Alch, the CRYB brings selections from "Sleeping Beauty," "Giselle" and "La Vivandière" as well as some original student choreography.

The students, who are between ages 11 and 20, worked directly with Alch to develop the program for the FES performance. Some pieces come from the company's Spring Gala, which they performed on June 13.

are chosen based on skill level, said the artistic director, who teaches many of the students after age 11.

This will be the fifth time the company has visited Chautauqua Institution.

Alch said the Jamestown-based CRYB does about six outreach performances throughout the area, in addition to the spring recital and annual winter performance of "The Nutcracker."

The program teaches about 100 students who live throughout Chautauqua County and nearby Pennsylvania counties.

"You can train them and they work hard and well ... so performances are important,"

The students selected to perform tonight she said. "Since they work so hard at it, it's good to repeat [certain pieces]."

Alch has been the company's artistic director for 10 years. She trained with the Vienna Conservatory in Austria, performed in France, Austria and with the Ballet Metropolitan in Columbus, Ohio. Alch has previous teaching experience at the Shenandoah Conservatory of Music in Winchester, Va., and at the Ballet Metropolitan.

Returning dancer Jordan Leeper, who began studying with CRYB at age 11, studied at the Chautauqua Dance program on a full scholarship one summer and has performed in the past three events at Lenna Hall.

See CRYB, Page 4



Submitted photo

TODAY'S WEATHER



HIGH 77 LOW 66° **RAIN: 60%** Scattered

thunderstorms

THURSDAY 69



painting Grossman to present VACI lecture



We are the champions Yac Pac routs

Cheetahs in men's softball finals PAGE 6



Wildly (imaginative'

Robert Finn reviews CTC's 'The Winter's Tale' **PAGE 11**

NEWS



NEWS FROM AROUND THE GROUNDS

The Briefly column appears on Page 2 daily and is intended to provide space for announcements of Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in **Briefly**. Submit information to Priscilla in the editorial office. Please provide name of organization, time and place of meeting and a contact person's name with phone number. Deadline is 5 p.m. four days before publication.

CLSC class news

The CLSC Class of 2010 will hold its fourth formation meeting from 9:30 a.m. to 10:30 a.m. today in Alumni Hall to make plans for Recognition Day on Aug. 4, 2010 (Week

The CLSC Class of 2001 Class Coffee will be at 9:30 a.m. today on the Alumni Hall porch.

The CLSC Class of 1991 will gather at 5:30 p.m. Wednesday at 85 Stoessel Ave. for our annual meeting. A light supper will be served. Please call (716) 753-3710 if you plan to attend.

Young Women's Group hosts morning coffee

Come to the Chautauqua Women's Club at 9:30 a.m. today for social time with the Young Women's Group and moms of teens.

Library hosts children's storytime

Children ages 3 and 4 are invited to storytime at 10:45 a.m. every Tuesday in the Meeting Room of Smith Memorial Library. Explore the wonderful world of books, stories and other age-appropriate activities.

CWC holds Artists at the Market today

The Chautauqua Women's Club Artists at the Market will be held from 1 p.m. to 4 p.m. today at the Farmers Market, benefiting the Scholarship Fund. Come meet the artists and see the beautiful items they create. Please call Hope at (412) 682-0621 to inquire.

CWC offers weekly Duplicate Bridge games

Chautauqua Women's Club offers Duplicate Bridge sessions for both men and women. Games begin at 1 p.m. Tuesdays in the CWC Clubhouse. Single players are welcome. Fee collected at the door, membership not required.

BTG presents Garden Walk today

Horticulturist Joe McMaster leads a Garden Walk starting at Smith Wilkes Hall at 4:15 p.m. today. Walks through the gardens of Chautauqua will vary each week. Wear comfortable walking shoes and meet under the green awning toward the lake side of Smith Wilkes Hall.

APYA hosts last Porch Chat at Alumni Hall

Please join Aaron, Annum, Hassan and Nikole, Abrahamic Program for Young Adults coordinators, at 8:30 p.m. tonight on the Alumni Hall porch for the season's last porch chat. We will attempt to bring conclusion to our year with ideas for advancing interfaith work in our own communities with the help of our friends in the Department of Religion. APYA is designed to foster dialogue and relationships among young Chautauquans of all faith backgrounds.

Meet CSO sections tonight

All are invited to a post-symphony party on the Amphitheater's back porch immediately following the 8:15 p.m. Chautauqua Symphony Orchestra concert tonight. Meet musicians from the viola, cello and bass sections. Refreshments will be served.

Laubach to present solo show at CWC

Susan Laubach, actor, playwright and author, will perform "Stayin' Alive" at 7 p.m. Wednesday in the CWC Clubhouse. The off-Broadway and TV actor wrote this three-part show, including "Marzipan Cookies," "Who Is Paula? What Is She?" and "Life in ¾ Time." All Chautauquans are invited.

CWC continues 'Walk of Friends' Brick Project

Chautauqua Women's Club continues its "Walk of Friends" Brick Project, adding an additional 50 bricks to CWC's garden. Each brick can be inscribed with three lines, 14 characters per line. Bricks are available for a donation of \$100 each. For information contact Pat Hirt at 753-7846 or come to CWC's Clubhouse. Orders will be taken on a first-come, first-served basis.

Opera Guild offers Pre-Opera Dinners

The Opera Guild has created a Pre-Opera Dinner series, served in the charming Victorian atmosphere of the Athenaeum Hotel parlor. These \$25, three-course dinners offer a variety of menu choices, with wine available for purchase. Enjoy an opera evening with dinner service beginning at 5 p.m. Advance reservations are required, and forms are available at the Main Gate and the Colonnade lobby. You also may reserve by contacting Virginia Cox at (716) 357-5775.

Trunk Show to benefit Opera Young Artists

Sandy D'Andrade's seventh annual Special Invitational Trunk Show and Sale, to benefit Chautauqua Opera Young Artists, will be held from 9 a.m. to 4 p.m. today in the Athenaeum Hotel Blue Room.

Everett Jewish Life Center in Chautauqua Events

Join Joe Davis at 12:15 p.m. today for a Brown Bag lunch and Shesh Besh (Israeli backgammon) instruction and tournament. All ages are welcome. From 4:30 p.m. to 5:30 p.m. this afternoon, Davis teaches Israeli and Cuban Latin dance for adults and children 10 years old and over.

Correction

The Web address for Chautauqua Institution podcasts should have read podcasts.ciweb.org in a story on Page 5 of Monday's *Daily*.

Grossman presents VACI lecture on painting

by Regina Garcia Cano Staff writer

Artist Barbara Grossman will present a survey of more than 30 years of painting at 7 p.m. tonight in the Hultquist

The situations depicted in Grossman's oil-on-linen paintings have changed over time. However, women in interior spaces are the common thread, the painter said. While two decades ago she showed women playing instruments, today she portrays them accompanied by dogs.

Yet after explaining the setting of her works, Grossman added, the narrative of her paintings is up to the

Grossman said she is entirely a studio painter who draws from life, but paints from her imagination.

Admitting she is not quite certain why women are primarily shown in her work, Grossman said a reason could be that as a woman herself, she understands these subjects better.

"I guess they are reflections of myself," Grossman said. "It's a little bit hard to understand why you do those things, but you do them and you're following your heart in some way."

Grossman added in her practice — and in the practices of most other artists — the paintings dictate what they



Courtesy of Barbara Grossman "Visitor" Oil on linen

50x52 inches

become, not the painter.

"You work hand in glove with the painting," she said. "The painting says do this, do that and you make the changes. So sometimes the painting says 'I'm red with a little blue,' but sometimes the painting says 'I'm red, yellow, green."

Through her lecture, Grossman said, she hopes to show the audience what it means to be an artist because people normally see the final product created by artists, but do not think of the effort behind it.

"I want to demystify the idea that artists go into their studio and wait for 'inspiration," she said. "We actually all work there very hard and we have these ideas about ourselves in relation to the world ... all kinds of complicated ideas are behind them [art works] and physical work."

Grossman has been a faculty member of the Chautauqua School of Art for several seasons during the last 20

Recalling her early days at the Institution, Grossman said for one of her paintings she hired a School of Music student to pose playing

piano. Grossman is an adjunct professor of art at Yale University. She has been a visiting critic at the Vermont Studio Center, Brandeis University and Boston University. Her most recent show "Grossman/Cajori: Forming Tag Figure" was exhibited at Rider University in Lawrenceville, N.J. She received her Bachelor of Fine Arts from The Cooper Union in New York.



The Bulletin Board is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community Bulletin Board is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing.

The cost for each listing is \$5, or three listings for \$10. Submissions to the Bulletin Board should go to the Daily Business Office in Kellogg Hall.

Event	Date	Time	Location	Sponsor
Brown Bag Lunch & Discussion of Current Events and Annual Meeting	Friday	12:15 p.m.	Chautauqua Women's Club	Parents, Families & Friends of Lesbians and Gays
PEO Reunion Luncheon	Today	12:15 p.m.	The Season Ticket	Anne McDermott and

Williams and Loynd funds support CSO performance tonight

The Nora J. Williams Symphony Fund and the Loynd Family Fund, funds held in the Chautauqua Foundation, provide support for tonight's concert of Chautauqua Symphony Orchestra under the leadership of conductor Stefan Sanderling, featuring Jeffrey Robinson on bassoon.

The Nora J. Williams Fund was created through a bequest by Ms. Williams to the Foundation in 1975. Mr. and Mrs. Jack Loynd established the Loynd Family Fund prior to Mr. Loynd's death in 1984.

Jack Loynd was an attorney in Pittsburgh who spent the majority of his career as vice president of industrial and labor relations for Allegheny Industries and Allegheny Ludlum in Pittsburgh. He participated actively on charitable and civic boards in the Pittsburgh area. Mr. Loynd and his wife, Eva Marie, purchased their Chautaugua home in 1977. Mrs. Loynd died last August. The couple's three grown children reside in Massachusetts, Texas and Washington, D.C.

Lincoln Fund sponsors today's morning lecture with Coyula

Fund for International Programming, an endowment in the Chautauqua Foundation, provides funding for today's 10:45 a.m. lecture featuring Mario Coyula, architect and architectural historian from

The fund was established in the Chautaugua Foundation to honor the life of

Tuesday at the Movies

Cinema for Tue, August 18

EASY VIRTUE (PG-13) **6:15** 97 min. Starring Colin Firth, Jessica Biel and Kristin Scott Thomas, Stephan leliciously cheeky adaptation of **Noel Coward**'s lesser known play "Goes down as light and fizzily as a flute of Champagne tossed back in an airy drawing room." -Claudia Puig, USA Today "A subversive view of British country-house society between the wars." -Roger

DEPARTURES (PG-13) 8:30 130 min. In Japanese with subtitles. Academy Award Winner: Best Foreign Language Film. Director Yojiro Takita and writer **Kundo Koyama** examine the rituals death with this tale of an out-ofwork cellist who accepts a job as "Nokanashi" or "encoffinéer" in order to provide for himself and his young wife. Despite his family and friends' low opinion of his work he finds great pride in the help he brings others. "Profound-ly affecting, thanks to a wellwritten story, rich characters and superlative acting." -Claudia Puig

UŠA Today

The Helen C. Lincoln Helen C. Lincoln, a member of a family whose name is well known and visible on the grounds. The Lincoln family has provided Lincoln Dormitory, Lincoln Park and the Newberry Gardens near Smith Wilkes Hall. Mrs. Lincoln also endowed a maintenance fund for Lincoln Dormitory in the Chautauqua Foundation. She passed away in November 1994 at age 103.

A high school teacher in Circleville, Ohio, Mrs. Lincoln married John C. Lincoln in 1918. The couple moved to Arizona in the 1930s, but returned for summer visits to Chautauqua. In her active years, Mrs. Lincoln's favorite activity was weaving, which she practiced virtually every day while here. She purchased many looms and donated them to the School of Art. In 1964, Mrs. Lincoln per-

suaded Senator Barry Goldwater, Arizona Republican candidate for president and longtime friend and neighbor of the Lincolns, to speak at Chautauqua. She accompanied Goldwater all day and when he said to her that he must have greeted everyone in Chautauqua, she responded, "all but one. My daughter-inlaw is with my grandchildren, and is quite disappointed not to have heard you speak." Goldwater promptly took Mrs. Lincoln and his entourage in two very long limousines back to her house to sit on the porch and chat. It was typical of Mrs. Lincoln always to think of family.

James F. Lincoln and Frank E. Newberry, brothers-in-law of Mrs. Lincoln, both served as trustees of Chautauqua. Mrs. Lincoln's son. David C. Lincoln, and his wife, Joan, annually visit the grounds and are important supporters of Chautauqua's annual programming in ethics and the rehabilitation of the Arts Quadrangle.

Kathryn Lincoln, Mrs. granddaughter, Lincoln's also spends her summer at Chautauqua with her son, Morgan, and daughter, Harper. Ms. Lincoln is a member of the Chautauqua Institution board of trustees and is a past chair of the Development Council. She serves on the Chautauqua Foundation board of directors.



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LECTURES

The Women's Land Army of America: food to feed the force

by George Cooper Staff writer

The book Fruits of Victory: The Woman's Land Army of America in the Great War tells the World War I story of the girl with the hoe behind the man with the gun, a story of the Women's Land Army of America. The book's author Elaine Weiss will describe a Chautauqua variation of the WLAA as part of the Oliver Archives' Heritage Lecture series at 3:30 p.m. today in the Hall of Christ. Weiss is a journalist whose work has appeared in The New York Times, The Atlantic Monthly, Harper's Magazine and The Boston Globe.

"The [WLAA] was deeply rooted in the suffrage and temperance" movements, Weiss wrote in an email.

Chautauqua sponsored a retreat in the summers of 1918 and 1919, and the women encamped in tents on the grounds and participated in a kind of officers' training course

At the time, Chautauqua Women's Club invited WLAA leaders to speak to the CWC at the Institution, Weiss wrote.

fascinating woman-powered national movement to train and deploy women to take over the agricultural labor of men," she wrote.

More than 20,000 women in WLAA uniform lived communally in camps during the summers of 1918 and 1919.

"Similar to the Chautauqua movement, the [WLAA] was an experiment in democracy," Weiss said. "It brought together women of many different backgrounds."

For such a remarkable endeavor, it is just as remarkable that knowledge of the movement so completely dis-

"Women were doing something outrageous," Weiss said.

They wore pants. They drove tractors. They did hard physical work and "many people thought it inappropriate that women would do heavy, sweaty labor." They were farmerettes.

The farmerettes were "the toast of Broadway, a star of the cinema newsreel, and the highlight of the Liberty Loan parade during World War I. Victor Herbert and P.G. Wodehouse wrote songs

"The Land Army was a about her, Rockwell Kent drew sly pictures of her, Charles Dana Gibson created posters for her, Theodore Roosevelt championed her, and Flo Ziegfeld placed her in his follies," Weiss wrote.

> But then she was forgotten. Jean Baker, Bennett-Harwood Professor of History at Goucher College, wrote that "Fruits of Victory: The Woman's Land Army of America in the Great War covers the virtually unknown story of the 'farmerettes' who joined America's land army to feed the nation during World

> A poem from the time captures something of their character and pluck.

> "Nellie was a pedagogue/ And Sue a social light,/ But when the Germans sank our boats/ They both set out to fight./ Grabbing up a rake and hoe,/ They joined the food armee,/ Now they're out at Farmingdale,/ A-fighting for the free."

> Weiss said the organization was not in any way government associated.

"These were self-supporting communes," she said "They had their own



Photo courtesy Oliver Archives

The Women's Land Army called to arms next to the pergola on what is now Bestor Plaza

dietary system, especially efficiently do their work." designed to properly nourish women involved in tough physical labor. They

studied what kind of tools

women should use to most

They weeded tomatoes. They gave up their jobs as teachers and opportunities for social enjoyment. They said

goodbye to Broadway and They planted potatoes. the New York nightlife. They gave up the comfort of their small rural towns. Instead they chose to serve their country.

Welsch discusses difficulty of balancing writing, job

by Sara Toth Staff writer

Gabriel Welsch is a published poet. He also has received the Pennsylvania Council on the Arts Individual Artist Fellowship for Fiction. He was the inaugural Thoreau Poet in Residence at the Toledo Botanical Garden. He is also the vice president of advancement and marketing at Juniata College.

It might sound non sequitur. The poet in residence with the Chautauqua Writers' Center is not a teacher of English or creative writing, and the fact that he has writwell makes him "genre-ambiguous" and professionally

Welsch will speak on the creative tension that exists between his job and his writing with his lecture, "Writing and the Day Job: Unholy Alliance or Divine Split?" at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

"I am a publishing writer who is not a faculty member, which is increasingly unusual," Welsch said.

Welsch, author of *Dirt and* All Its Dense Labor, is following in the vein of the four most-studied poets of the 20th century: Robert Frost was a farmer, T.S. Eliot was a banker, William Carlos Williams was a doctor and Wallace Stevens was an in-

surance executive. But the "creeping professionalism" that is prevailing in the field of literature, Welsch said, leaves writers with few other models than teachers.

Often, Welsch said, writers choose to go into academia for two reasons: they think that is the de facto expectation of them, and that a position on faculty would allow them more time to write.

"I don't think that's true,' Welsch said. "A job is a job is a job. That's why we call it

In higher education, Welsch said, it is now being said that a master's degree is the ten fiction and nonfiction as new bachelor's, and the bachelor's degree is essentially a high school diploma.

You continue to have to become super-specialized to move up in most careers now within the information economy." he said. "This whole turn to the professoriate in writing didn't happen in a vacuum."

Welsch has experience both in and out of the writing world. He previously worked as associate director of the Master of Fine Arts Program in the Department of English at The Pennsylvania State University, where he also worked as assistant to the dean for advancement and manager of publications and public relations in the College of the Liberal Arts. But at the end of the day, he said, there is no job that is particularly



Welsch

conducive to writing — at least in terms of the job itself. Welsch said it is all in the individual's outlook. A writer has to recognize the limitations of his or her job involvement. As always, there are

"On the one hand, if you're in an English department with people who think about this stuff all the time, you get one kind of creative stimulation," he said. "However, if vou're outside of that, vou deal with the world in a different way, so you get another kind [of creative stimulation].

"In both cases, you're missing what the other offers."

Above all things, Welsch said, one has to be open to many possibilities, and he is living proof. A writer, he said, should be open to possibilities beyond one's narrow interest and self, and the possibilities are abundant.

"What I do, both professionally and personally, whether it's fiction, or poetry or nonfiction, or my day job, is nine million different things at once," he said.

716.753.3100

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Nystrom presents photos of region's wildlife

by Beverly Hazen Staff writer

"Wetlands" is a term that conjures up broad images of water, lakes and ponds. But what are the specific interesting features of wetlands? Come at 12:15 p.m. today to Smith Wilkes Hall when naturalist Rebecca Nystrom presents "The Wonder of Wetlands" for the Bird, Tree & Garden Club Brown Bag lecture.

"The whole idea is that the wetlands are beautiful and often misunderstood," Nystrom said. "People don't have a close up view."

She will show many photos in her PowerPoint program of local wetlands and close-up shots of the tiny organisms that live there.

"I will show the 'gifts' of these places because they have so many contributions to our human well-being and our life support system," Nystrom said. "The main point is to help everyone understand the 'gifts,' functions and hidden beauty of the variety of places that are considered wetlands.'

She will be talking about this working ecology that provides protected "nurseries" for countless species of plants and animals, such as fish, amphibians and a high number of North American birds. She said that she feels it is a human loss if these areas are destroyed.

Nystrom is a professor at Jamestown Community College, teaching classes on biology, environmental issues and ethics since 1983. She has conducted educational field trips and traveled to Costa Rica and Panama exploring various habitats and flora. She has received numerous professional honors and awards, including the State University of New York Chancellor's Award for Excellence in Teaching.

Nystrom is a founding board member and member of the Chautauqua Watershed Conservancy, Inc., an agency dedicated to preserving the water quality, scenic beauty and ecological health of watersheds in the Chautauqua region.

Come and hear this program given by a professor



Nystrom

who is passionate about sharing her knowledge of the web of interdependency among the inhabitants of the wetlands. She will answer questions following her presentation. All are welcome to BTG programs.

Fishing

The waters of Chautauqua Lake provide an abundance of game and food fish. Muskellunge create the greatest excitement, and the muskie season, from late June to October, draws fishermen from all over the United States and Canada. Large and smallmouth bass, calico and rock bass, walleyes and perch are among other fish in good supply. Bait is available at the Sports Club.

A fishing license may be purchased at Hogan's Hut on Route 394 near the entrance to Route 17/1-86 in Stow or at the town clerk's office in Mayville.

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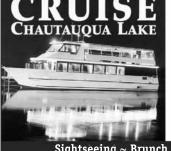


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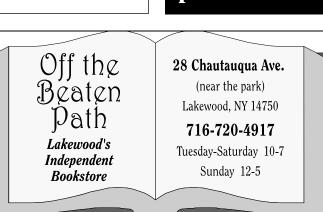
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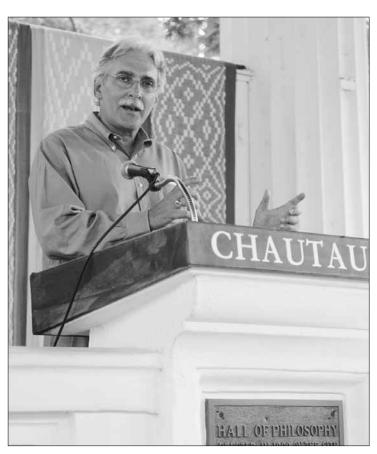


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FROM PAGE ONE

KICKING OFF A WEEK ON CUBA





The Rev. Luis Leon, rector of St. John's Episcopal Church in Washington, D.C., speaks at Sunday's Vesper Service (left) at the Hall of Philosophy and at Morning Worship in the Amphitheater. Below, Jared Jacobsen, at right, leads a Sacred Song Service featuring Spanish-language music with David Allen Coester on classical guitar.



CSO

Following Robinson's performance, the CSO will launch into the second half of the concert marked by exclusively French composers. The first piece, "Nocturnes" No. 1 and No. 2 by Claude Debussy, is all about color, Sanderling said.

"French music in general is all about color," he said. "It the people. It's a very floatis about the combination of

at least two different colors which create something."

Sanderling said after choosing the opening two pieces of the concert, he looked for two shorter pieces to top off the evening. He found two pieces, he said, that complemented each other.

"The French musical language is probably the most defined language," he said. "It imitates the language and also the character of ing music."

Following the Debussy pieces, the ČSO will close with Boléro" by Maurice Ravel.

Sanderling said this is an exciting piece based on repetitive patterns. Unlike redundant, monotonous tunes, the rhythms and patterns of the music serve to excite and guide the audience along with the progression of the symphony. Based on a dance designed for a one-woman show intending to explore the development of excitement and infusion of energy, Sanderling said, the piece

is one of the most popular of the 20th century.

Sanderling said despite the challenge of having two exceedingly different halves to a concert, he enjoys exploring the two different styles. It's like speaking two languages, he said.

"I know people who come to the concert will have an incredible experience with two different cultures," he said. "Two different ways of telling a story, telling a message, telling impressions."

COYULA

He returned as director of Architecture and Planning of Havana in 1978, where he developed urban regulations, reviewed construc-

tion permits and carried out urban design projects. Two years later, in 1980, he became first president of Havana's Landmarks Commission, where he remained through 1989.

In 1987, the Group for the Integral Development of Ha-

vana was created. He first joined as vice-director and then was director from 1999 to 2001. He left this position to teach at Harvard University.

Through all his work, he has won both the National Architecture Prize in 2001 and the National Habitat Award in 2004, both distinguished awards.

According to Lonely Planet, Cuba's economy is in better shape than it was 15 years ago. In 2006, the country saw more than 2 million visitors, a majority of whom spent time in Havana.

HAM

He has published a number of articles and book chapters including "Changing Protestantism in a Changing Cuba" in the book In the Power of the Spirit: The Pentecostal Challenge

to Historic Churches in Latin America; the article "The Impact of the Pope's visit to Cuba from the Protestant Perspective," in the magazine of the Cuban Council of Churches' Study Center, 1999; and "Evangelization in Christ's Way" in the book Proselytism or Mission? When Evangelization Affirms

Respect to Others. He is the author of The Homiletical Tripod: A Guide for Cuban Lay Preachers, a doctoral project for the Austin Presbyterian Theological Seminary. He also has written numerous articles related to ecumenical mission and evangelism and to the ecumenical movement.

He was appointed president of the Student Christian Movement in Cuba in 1989, elected co-president of the Caribbean Conference of Churches in 1997 and elected vice-president of the Caribbean and North America Council for Mission in 2000.

CRYB

This past year, Leeper's senior year in high school, he studied with the San Francisco Ballet School and in the fall will accept an apprenticeship with the Institution's resident ballet company, the North Carolina Dance Theatre.

He will perform the "Bronze Idol" solo from "La Bayadere" at tonight's performance.

Eleven-year-old Madi Jones will perform a variation on the "Bluebird" solo from the ballet "Sleeping Beauty."

Alch said despite her young age, Jones' performance would impress the Lenna Hall audience.

"She's a very good dancer, considering she's only 11," the artistic director said. "She's just a sweet, young princess."

Brittany Bush and Molly Marsh will perform pieces that they choreographed, which Alch encourages.

"It's good for them to create their own pieces," she

said. "They're very talented young people."

Bush choreographed the "Gypsy" suite from "Red Violin" with four dancers, and Marsh worked on a solo piece from "Evita." Bush is currently a ballet major at the Conservatory of Dance at the State University of New York at Purchase. Marsh studied last year in the University of Hartford's Dance Department.

The Lenna Hall audience might be a little bit smaller than the Reg Lenna Civic Center in Jamestown, where

CRYB usually performs, but the smaller venue will give the audience an intimate look at the ballet performers, Alch said.

"They put a dance floor down, we're ready to go and that's about it," she said. "[The audience] can come see everything [the dancers] do or do not do."

Other dancers CRYB who will be performing at the event include: Kym Paterniti, Brittney Pearson, Gina Smeragliuolo, Amy Weidert, Brielle Edborg and Brett Fallon.

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Lake Management Commission to hold public meeting in Bemus

The Chautauqua Lake Management Commission will host an open house to gather public input for incorporation into the Chautauqua Lake Watershed Management Plan at 4:30 p.m. today at Long Point State Park.

According to information provided by the commission, the goal of the management plan is to develop a comprehensive plan of action that can be supported by the community and implemented. When adopted, the plan will directly affect decisions about land use, stormwater

management, wastewater disposal, open space and development.

Plan writers will be available today to answer questions from the public, and aspects of the draft will be posted for written comments. On display will be a watershed characterization report, watershed priorities suggestions and plan recommendations suggestions.

Free hotdogs and hamburgers will be available at the event. Long Point State Park is located just north of Bemus Point, N.Y., on Route 430.





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MUSIC / THEATER

The Chautauquan Daily

Jacobsen to perform Latin American pieces to honor week on Cuba

by Gail Burkhardt Staff writer

Chautauqua organist Jared Jacobsen will perform a mini-concert, "With a Latin Accent," on the Tallman Tracker Organ at 12:15 p.m. today in the Hall of Christ.

mini-concert's theme highlights Latino heritage during Chautauqua's week on "Cuba: Enigma and Neighbor."

Jacobsen will play "Jamaican Rumba" and although Jamaica is not a Spanish-speaking country, the rhythms of the song encapsulate the Latin American culture, Jacobsen said.

"I think what gives Latin American music its distinctive flavor is the rhythm." he said.

The "fun and rowdy" rhythms and notes of the piece are familiar

to many people, he said.

"When people hear it they say, 'Oh I know what that is," Jacobsen said.

The piece by Arthur Benjamin originally was written for two pianos played by four people, but Jacobsen has arranged it to fit the organ, he said.

Famous U.S. and German composers inspired another one of the pieces Jacobsen will play.

Johannes-Matthias Michel wrote "Afro-Cuban (In Dir ist Freude)" as a tribute to "America" from "West Side Story" by U.S. composer Leonard Bernstein. The piece is a variation on one of German composer Bach's pieces. "In Dir ist Freude."

"America" uses two different time signatures throughout the piece to create its dancing rhythms while "In Dir ist Freude," which

means "In Thee Is Gladness" in German, leaps around to indicate happiness, Jacobsen said.

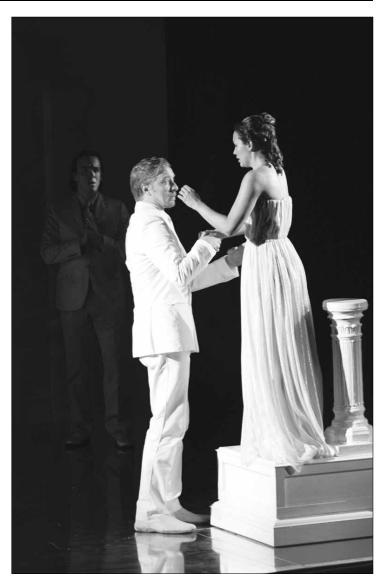
"It's just a small step from [the leaps in "In Dir ist Freude"] to think, well I'm not just leaping, I'm

dancing," Jacobsen said.

Jacobsen will play other pieces that demonstrate the music of Latin America, or as he called it, pieces "With a Latin Accent."



Above, Sicilia's Queen Hermione (Rachel Spencer) stands between her husband, King Leontes (Michael Schantz), left, and the king of Bohemia, Polixenes (Andy Nagraj), at a celebration in Sicilia. At right, Leontes and Hermione are reunited after 16 years.



CTC conservatory members star in 'tale' about jealousy

by Stacey Federoff Staff writer

Jealousy and power are a dangerous cocktail of emotions that combine in Shakespeare's "The Winter's Tale," being performed by Chautauqua Theater Company tonight at 8 p.m. in Bratton Theater, with performances continu- a dangerous scenario," said control," he said. ing through Saturday.

The play is set in Sicilia and Bohemia, two dichotomous worlds, one icy and frozen with jealousy and the other blooming and radiating with love. King Leontes of Sicilia driven by jealousy accuses his pregnant wife, Queen Hermione, of committing adultery with King Polinexes of Bohemia.

CTC conservatory member Rachel Spencer, who plays Queen Hermione, said Shakespeare wrote a "tale" with relatable characters.

"It's kind of like a fairy tale, but with real human stakes," she said. "There's magic in it, but it's magic for adults. It's kind of the magic we wish we had in our own lives when tragedy strikes."

The power afforded to the king causes him to perhaps take the punishment too far.

"Jealousy makes someone weak, and when someone is weak and has a tremendous amount of power it's

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"Jealousy makes someone weak, and when someone is weak and has a tremendous amount of power it's a dangerous scenario."

> Michael Schantz CTC conservatory member, playing King Leontes

CTC conservatory member Michael Schantz, who plays King Leontes.

Shakespeare seems to make the play more about jealousy in action rather than the cause, since it is unclear what specific suspicion causes the king's accusation, Schantz said. It is clear, however, that King Leontes seems to be overwrought with emotion and misled by

his duty as king. "I think that anyone who experiences jealousy understands that the seed of that is a very pure sensation and if one doesn't have the ability of reasoning with oneself, it could certainly spiral out of

Spencer Schantz and agreed that this emotion is difficult to bring out in a character.

"It's the actor's job to understand the human condition, as difficult as jealousy might be, but we have the text to help us, the overarching story, [and] we do have circumstances ... our fellow actors and our imagination," Spencer said. "All those things for an actor can cultivate an understanding for what that jealousy is and hopefully allow it to come through."

The queen is a strong woman who acts as a leader, mother, wife and hostess, she said. "She dedicates her life to

said. "She's one of those few women that you have in your life that you look at and you say that they've found something greater that they really believe in and can live for."

The queen tries to maintain her honor, but is deeply hurt by the actions of the king, the actress said.

fulfilling these roles with

dignity and honor," Spencer

Schantz and Spencer agree with conservatory member Andy Nagraj, who plays King Polixenes, that the text Shakespeare has written, although it might seem difficult to understand, is straightforward when it comes to the actions of the characters.

"There are references throughout the text and in the language that Polixenes uses as opposed to the language that Leontes is using that really indicates a difference in who they are and where they're from," Nagraj said.

The actions of the characters in new plays are sometimes harder to understand than Shakespeare, simply because of the style and the time period from which they come, Schantz said, calling deciphering Shakespeare an "investigation."

"[Shakespeare] writes in action, so the plays are very distilled. It's easy to look to ing," he said. "We speak in the process together. codes now and we have ulterior motives and there's not a

lot of that in Shakespeare." Throughout the season, the conservatory actors have been examining the text with various coaches and teachers including Gary Logan, CTC guest artist and voice and

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text coach, who worked with director Anne Kauffman on the production.

Nagraj said he has enjoyed working with all the conservatory members for "The Winter's Tale," the final CTC production of the season, and that training has allowed all see what the character is do- 14 of them to participate in

> "All the training elements that they've incorporated throughout the summer are really starting to take hold, so it's been really enjoyable and for me, maybe more so than had it happened earlier on," he said. "It's a great culmination to the summer."

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RECREATION

Yac Pac III routs Slamming Cheetahs to take championship

by Ashley Sandau Staff writer

As Slugs captain Dave Kurtz put it, when it comes to this game, "You've got to score more than five runs. This is slow-pitch softball. It isn't Major League Baseball."

And that is precisely what the Yac Pac III did in the championship game — 33 more runs to be exact.

In Wednesday night's impressive nine-inning game against the Slamming Cheetahs, the Yac Pac III did not even need the two extra innings to dominate play and emerge as the 2009 champions with a score of 38-14.

They claimed the lead after the first inning with three runs to the Cheetahs' two. After Cheetahs' pitcher Dusty Nelson walked three of the first four batters, the bases were loaded and captain Jono Hood was able to touch home for the first run of the game. The next two also came with the bases loaded as Tyler Hanson and Phil Bermel made it safely home before the inning's end.

After Josh Micek's double, Nelson was able to sprint from first to home, bringing in the Cheetahs' first run. In the next at bat, Jonathan Luce ripped a line drive to right center for a double knocking in Micek. The next three at bats all ended in outs for the Cheetahs, leaving them trailing by one.

The Yac Pac III brought in two more runs after two outs thanks to pitcher Justin Cole's triple that sent Hood and Hanson home.

In the third, with the Cheetahs now trailing by three, they were able to take the lead for the first and only time in the game, sending six players around all the bases. The first two came off Luce's

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Fabulous!!!!



Above, Jono Hood of the Yac Pac III slides safely into third ahead of the throw Stephen Briggs attempts to handle. Right, Josh Micek of the Cheetahs erases Yac Pac III's Phil Bermel with a forceout at second base during Wednesday's championship game.

at bat, tagging up on captain Eric Anderson's fly ball to Hood in the outfield.

The next run came from Eric Gustafson after Peter Briggs hit a line drive past second base to a gap in the outfield, earning him a double and putting Stephen Briggs on third. In the next at bat, Andrew Braley was tagged out at first while Stephen ran home. In the same play, Peter was trying to run to third, but shortstop Brian Shiedler had the ball so he started to run back to second. Shiedler threw the ball to second to tag Peter out, but the throw was off and it went into the outfield, giving Peter time to come home for the inning's last run.

The fourth proved the weakest for the Cheetahs, partly because of pitching problems, and the strongest for the Yac Pac III, which scored 16 runs. Andrew Madden's single opened up the run streak because, though Alex Hermance

Luce scored a run in the next to touch home. By the time Cole stepped to the plate, the bases were loaded, and his line drive into left field sent Madden and Hood home and earned him a single.

Nelson walked the next two players, bringing in another run for the Yac Pac III from Hanson. The second out was made in the next at bat after Ben McCauley's ball was caught in the outfield, but another run also was scored from Cole.

After walking two more players, the Yac Pac III brought in three more runs from Bones Rappole, Bermel and Shiedler, and Nelson switched positions with catcher Sean Cirbus. It took eight more at bats and just as many runs before the third out was made, when Anderson caught Shiedler's hit to the outfield.

Up to bat after such a staggering inning, the Cheetahs only managed one run from Nelson to combat their opponent's stellar offense.

They did strengthen their defense in the fifth, putting two out with three up thanks to shortstop Shielder and outfielder Luce catching hits. Before they made the third out, however, the Yac Pac III tipped the lead a bit higher, cashing in with runs from Hood, Hanson, Andrew Mc-Cauley and Madden.

The Cheetahs were, again, only able to come back with

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one run after Gustafson ran home off Peter's double, but the final two outs were registered in the next two at bats before they could bring in any more.

They held the Yac Pac III scoreless for a second time in the sixth and brought in four runs of their own. After Josh Micek's ball went under the fence in left field, the umpire called a ground rule double, placing him on second and Nelson on third. Luce knocked both players in with a low line drive to right field in the next at bat.

When Bermel caught Gustafson's ground ball, he threw to first for the out, but the throw was off and the ball went out of play, placing Gustafson on second and sending Luce home. Gustafson brought in the fourth run off Stephen's single.

Unfortunately for the Cheetahs, these would be the last runs they would score in the game.

The Yac Pac III retaliated in the seventh, bringing in 10 runs from nine of their 11

The Cheetahs still had a chance, with the two additional innings of the championship game, but being

down by 21 put them in a difficult position to come back. It did not help when the Yac Pac III got three more runs in the eighth from Hanson, Cole and Bermel. The Cheetahs shut them down, however, before any more could be scored after outfielder Bryce Ireland ran and jumped to catch Andrew McCauley's ball, and, despite falling, held on to it to register the third out.

In the ninth, the Cheetahs switched their players up in field positions, which appeared advantageous to them as they put three out with three up. By the time they went up to bat, it was obvious that they were just trying to have a good time.

When Peter's ball flew to center field, he sprinted around the bases and was on his way to third when an outfielder threw to Bermel. So Peter decided to turn back toward second while Bermel chased him with the ball. Peter knew he would not make it so he simply turned and ran toward Bermel, bringing in the second out. In the next at bat, Ireland hit a ball far into left field and McKiernan made the catch, ending the game in a season victory for the Yac Pac III.

The Cheetahs were disap-

Daily Delivery to the Institution

MARSH

pointed but they still managed to have fun with it in the end and were happy to have made it to the championship game. "It was a good season, except for that 16-run inning, ' Luce said. "We pitched well

but they had a good eye." Anderson was short and sweet, "It was fun and then

we lost." Hood seemed pleased with his team's win, the sec-

ond in its history. 'We've never scored that many runs [in a game] ever," he said. "This is the second championship we've won, and it feels even better than

the first." For some, winning this felt better than any other win, period. Outfielder Andrew McCauley, who has played football, rugby, basketball, baseball and soccer,

was one of those people. "Nothing compares to winning Chautauqua softball," he said, standing amid his teammates and a throng of family, friends and fans on the field. "No win has ever felt greater than winning this Chautauqua softball

championship." When asked why, he replied with a laugh, "It means nothing, but it means everything.'

And it was evident to anyone who was there to witness the Yac Pac III players celebrating, taking pictures and signing the game ball







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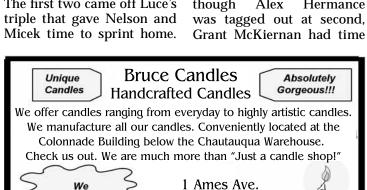
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The Chautauquan Daily RELIGION



How to approach the Bible

very faith tradition encourages its adherents to study its holy books. The question for Christians is how should we approach our holy book, the Bible? Chaplain Charles D. Bang recommends "sitting" down on the back porch in the cool of the evening and reading the stories your ancestors told about how much God loved them and how they showed their love for God."

"Genesis," he said, "is not an eyewitness account. When God created the heavens and the earth, nobody was there taking notes. Nobody was watching Adam and Eve eat the apple, nor Cain and Abel struggling in the field.

'Genesis reminds us of where we came from, who the major players were, their successes and mistakes, and that their DNA is the same as ours. The writers saw God as intimately connected to us all — that their lives and ours do matter.

"The first four words of Genesis answer the questions I need to have answered. 'When?' In the beginning, and 'Who?' God. The rest becomes part of that back porch remembrance.'

Genesis, in its first four chapters, takes us to the point where our first parents rebelled and, as a consequence, had to leave Eden, Bang said. Eight verses later, envy, jealousy, disappointment, fear and anger — the whole human condition — lead to the first homicide and Cain's classic question, "Am I my brother's keeper?"

"If that question, in all its absurdity, could be asked when there were only four people on earth," Bang wondered aloud, "how much easier has it become for us to hide behind its absurdity with the global population approaching seven billion?"

Bang noted that the answer to the question, then as now, is "Yes, I am," and these days, more than ever. For evidence, he pointed to the global economy, the distribution of food and water and the coming "flu" season "when the swine come home to roost." This is true even in our own homes, he chuckled, citing the maxim, "If Mama ain't happy, ain't nobody happy.'

He stressed that his sermon's title, "Am I My Brother's Keeper?," is still the question of the day and the question of this week, as it applies to what happens outside this sacred enclave, in the world and for the emphasis for Week Eight here at Chautauqua, with our nearest non-bordersharing neighbor, Cuba.

He promised, "The rest of my meditations this week will revolve around the theme of 'Neighbor' as we look at the stories of the Good Samaritan, the Great Shema, the Greatest Commandment and a great story about a group of friends whose love for one of their number was so great that they were willing to open up the roof of someone else's house to get their friend the help he needed."

The chaplain concluded with the hope that "as we unwrap these stories, and more, we'll talk about how we might dig through some other roofs for the sake of our brothers and sisters."

Bang is senior pastor of the English Evangelical Lutheran Church of the Holy Trinity, Buffalo, N.Y. Chautauqua pastor the Rev. Dr. Joan Brown Campbell was liturgist. Deacon Ed McCarthy, Department of Religion associate, read Genesis 4:1-9. Worship coordinator Jared Jacobsen led the Motet Choir in William H. Harris' "Behold the Tabernacle of God."

Cameras/Recording Equipment

The possession and/or use of cameras or recording devices in all Chautauqua Institution performance facilities, including the Amphitheater, Bratton Theater, Norton Hall, Lenna Hall, Smith Wilkes Hall and Hall of Philosophy, are prohibited except by authorized press and personnel.

The Abrahamic Program for Young Adults is designed to foster dialogue and relationships among young Chautauquans of all faith backgrounds.

Join us at 7 p.m. Wednesday in Palestine Park as we frolic through the Holy Land, learning a bit about the history of biblical Israel during an extremely competitive game of Bocce. Learning from our mistakes, we provide a towel for when you climb out of the Dead Sea.

Baptist House

All are welcome to attend the 3:15 p.m. social hour today in the Baptist House, 35 Clark Ave. Well-known Chautauqua musicians, trumpeter Paul Weber and pianist Ann Weber, present entertainment for the afternoon. Paul directs the Thursday Morning Brass and Ann is music co-coordinator for the Unitarian Universalists. Members of the First Baptist Church, Cambridge Springs, Pa., provide refreshments.

Blessing and Healing Service

The blessing and anointing service, sponsored by the Department of Religion, takes place at 10:15 a.m. every weekday in the Randell Chapel in the United Church of Christ Headquarters House. The Blessing and Healing service is one opportunity that provides a time for quiet prayer in the midst of the busy Chautauqua schedule.

Catholic Community

Daily Masses are at 8:45 a.m. and 12:10 p.m. weekdays in the Episcopal Chapel of the Good Shepherd.

All are invited to attend the social hour at 3:15 p.m. today at the Catholic House. Hostesses are Kay Dischner, Cindy Grucza, Carol Weis, Dee Svetz, Carol Wozniak, Martha Keys and Joanne Bambauer.

Chabad Lubavitch

Rabbi Zalman Vilenkin presents "Jewish Psychology: Commitment" at 9:15 a.m. today in the library of Alumni Hall.

Rabbi Vilenkin leads "Project Talmud: Swim in the Talmudic Sea" from 9:15 a.m. to 10:15 a.m. Wednesday in the library of Alumni Hall. This class is a textual study for all levels.

Christian Science House

Join us at our 3:15 p.m. social hour today in the Christian Science House.

All are invited to a Christian Science testimony meeting including readings from

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the Bible and Science and Health with Key to the Scriptures by Mary Baker Eddy at 7 p.m. Wednesday in the Denominational House Chapel.

All are welcome to use our study room at 10 Center Ave., open 24 hours every day.

Disciples of Christ

"Esther, David, Judith: Stories from the Ceiling of the Sistine Chapel" is today's 3:15 p.m. social hour program at the Disciples of Christ Headquarters House. Kaye Lindauer, a Chautauqua favorite and a gifted storyteller, describes how Michelangelo brought very personal understandings of many of the old biblical stories to his fresco paintings on the ceiling of the most important church in all of Christendom in the early 16th century. The stories retold on the four panels of the ceiling are the focus of the presentation.

Lindauer has taught for the Special Studies program at Chautauqua for more than 20 years and also for the Chautauqua Elderhostel in May and September for several years. She is often a guest preacher at many churches and recently began a closed circuit TV series for a hospital in Syracuse, N.Y., storytelling programs with commentary that is taped and shown year-round. She also teaches for OASIS, a learning center for retired adults. Lindauer and her husband, John, live in Manlius, N.Y., when they are not at Chautauqua, traveling internationally or visiting their two grandchildren in California.

The board of the Chautaugua Association of the Disciples of Christ hosts the social hour.

ECOC

Join us at our social hour for lemonade and cookies at 3:15 p.m. today on Roberts Avenue in front of our porch.

Episcopal Cottage

The Rev. J. Brad Benson is introduced at the 3 p.m. social hour today at the Episcopal Cottage.

Benson leads a discussion and informal sharing of impressions on the book *The* Shack by William P. Young at 8:30 a.m. Wednesday in

the Episcopal Cottage. This novel has been a best-seller for months and is an excellent vehicle for discussing our various understandings of the Trinity.

All are invited to worship at the Chapel of the Good Shepherd, which is open during daylight hours for prayer and meditation. The Holy Eucharist is celebrated Mondays through Fridays at 7:45 a.m.

EJLCC

Join Joe Davis at a 12:15 Brown Bag lunch at the Everett Jewish Life Center in Chautauqua for instruction and a Shesh Besh, Israeli backgammon, tournament. All ages are welcome.

Davis gives Israeli and Cuban Latin dance lessons for adults and children ages 10 and older from 4:30 p.m. to

5:30 p.m. today in the EJLCC. Davis gives Israeli, Latin and swing dance lessons from 4:30 p.m. to 5:30 p.m. Wednesday in the EJLCC.

Hebrew Congregation

Please join the Hebrew Congregation at 3:15 p.m. today in the Community Room of the Everett Jewish Life Center in Chautauqua for a social hour of conversation, discussion and refreshments. Dan Lenard leads the third in a series of discussions about Israel. He offers his reflections from the prospective of a longtime observer and traveler to Israel. Everyone is invited to attend this special discussion session.

Labyrinth

Chautauquans continue to have the opportunity to learn about and walk the labyrinth during the 2009 Season. Sponsored by the Department of Religion, an orientation to the labyrinth is available at 7 p.m. each Tuesday throughout the season. This orientation inthe history and uses of labyrinths and the opportunity to experience a labyrinth walk.

The Chautaugua Labyrinth is located next to Turner Community Center, accessible through the Turner building or the parking lot if arriving via state Route 394. There is a bus and tram service to Turner. Remember your gate ticket. The orientation session concludes in time to attend the evening program in the Amphitheater.

Lutheran House

All are invited to the 3:15 p.m. social hour today in the Lutheran House. Ruth D. Dobson provides piano music, and homemade cookies and Lutheran punch are served. Women from First Lutheran Church, Jamestown, N.Y., host the event.

Presbyterian House

All Chautauguans are invited to a coffee hour between morning worship and the morning lecture each weekday at Presbyterian House. The house porch overlooking the Amphitheater provides a good place to find old friends and make new friends. It's a place for conversation, good fellowship and that traditional Presbyterian coffee with a little extra something (cocoa). The often-overflowing porch indicates there is a welcome waiting for everyone.

Unitarian Universalist

Please join us for conversation and refreshments at 3:15 p.m. today in our new denominational house at 6 Bliss Ave., behind the Colonnade. Members of the Unitarian Universalist Fellowship of Chautauqua are asked to stay for an important annual meeting to be held at 4 p.m. following the tea.

United Church of Christ

All Chautauqua guests are welcome to meet the Rev. Martha Cruz, our chaplain of the week, at a social hour at 3:15 p.m. today in the UCC Headquarters House. Refreshments will be served.

United Methodist

All are welcome to share lunch at noon today on our porch for the chaplain's chat. Richard Heitzenrater's topic is "Did He Really Say That?" Please stop by the United Methodist House to order vour \$6 lunch.

Cookies and punch await you at the United Methodist social hour at 3 p.m. today on our porch.

The Rev. J. Paul Womack, pastor of Hurlbut Memorial Community Church, leads a Bible study from the book, The Parables of Jesus: Recovering the Art of Listening by Richard Q. Ford, at 7 p.m. today in the United Methodist House.

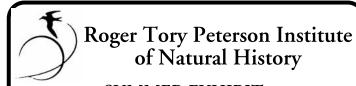


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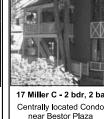
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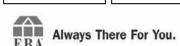
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LECTURE

Sweig traces 100-plus-year history of Cuban Revolution



Argentine Che Guevara

saw the Cuban revolution-

aries as excessively middle

class, bourgeois and not suf-

ficiently radical. Guevara

was Fidel Castro's muse, and

he was important in the revo-

basic core values: bringing

social justice and extirpat-

ing American hegemony

dependence to a country that

had long been controlled by

the political and diplomatic

cover of foreign powers.

However, Sweig said,

course, as you know, didn't

ly, Cuba promotes revolution

in Latin America and decolo-

nization in Africa. Its atti-

tude to the U.S. is defiance,

she said. This defiance means

"the American ambassador

is no longer going to be the

go-to guy for political deci-

sions," and nationalization of

all the major sources of eco-

nomic power, foreign-owned

at the time of the revolution.

In April 1959, a plane vis-

ited Washington, D.C., load-

ed with Cuban bankers and

economists, and Fidel Castro.

He told the people on the

plane not to accept any offer

of funds from the Americans.

with former President Dwight

Eisenhower. "The lore says,"

Sweig stipulated, that instead,

the president went to play

golf, and the meeting was

with former Vice President

surprised by the revolu-

The United States was

Richard Nixon.

A meeting was scheduled

Relations in Cold War

At present, international-

"that independence,

last for so long."

It was about bringing in-

The revolution was about

lution's radicalization.

and control.

Julia Sweig relates the complexities of Cuban politics during her lecture Monday in the Amphitheater.

by Alice R. O'Grady Staff writer

On Monday morning, Latin America expert Julia Sweig gave an overview of the situation in Cuba and Cuban-American relations of the past 100-plus years.

She told the Amphitheater audience that just as Chautauqua Institution had laid the groundwork for dialogue between the United States and the Soviet Union after the Berlin Wall fell, she hoped that this week at Chautauqua would begin to lay the groundwork of an opening between the U.S. and Cuba.

Sweig first went to Cuba in 1987 as an undergraduate student and spent time bringing human rights monitors into Cuban prisons and researching Cuban matters in Havana. Cuba's former president, Fidel Castro, entertained her as part of a foreign policy delegation, and she and her family have made many friendships there.

The pace of change in the past 20 years, she said, is stuck, like treading water.

"But I think change is afoot," she said.

The histories of the United States and of Cuba are very much entangled, Sweig added.

Colonial past

The three-decade independence movement began during the 19th century in the Spanish colony of Cuba. At the beginning of the 20th century, the United States be-

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came the new "colonial power" in Cuba.

The fact that Cuba was the last country in Latin America to have its slaves emancipated may have influenced its commitment to social justice, its experience of social inequality and its "allergy to dependence on foreign powers," Sweig said.

Former President William McKinley spoke of America's "ties of singular intimacy" with Cuba. This connotes how the consciousness of young Cuban revolutionaries was formed in the 20th century by connections and attractions toward the U.S., repulsion from the U.S. and ambivalence toward the U.S.

Cuban revolution myth

Sweig said the American myth is that a bunch of bearded guerrillas in the mountains took down the U.S.-backed military dictatorship of Fulgencio Batista in 1957 and 1958.

In fact, that revolution was won by a broad coalition of forces. They were diverse, multi-class, in-country and abroad. There was sophisticated management of the U.S. press, and most people involved were younger than age 30. Women and men were involved.

"The consciousness of the Cuban revolutionaries was not especially anti-American," Sweig said.

They saw the U.S. as their rear guard, she said.

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and Batista fled Cuba. But when the radicalization and nationalization began, Washington dealt out punishment and attempted to suppress the revolutionary spirit in Cuba. In the 1960s there was diplomatic isolation, a travel ban, the 1961 Bay of Pigs Invasion, the 1962 Cuban Missile Crisis, then covert operations to try and destabilize and overthrow the revolution. The spread of the revolu-

tion when it happened,

tion, with support for armed forces in Latin America and in Africa and efforts to stir up the global pot was designed in part to put the U.S. off balance, she said. Some of it paid off, she added.

This Cuban foreign policy in the 1960s to 1980s was said to be the most important obstacle to better relations between the U.S. and Cuba.

The social efforts within Cuba did not turn up as items of interest for the U.S. until after the Cold War, when security matters were not at the forefront.

There was secret dialogue between the U.S. and Cuba from 1961 to the present. Fidel Castro used American sanctions to shore up opposition to the U.S. and to justify repression. Cubans understood the U.S. better than the U.S. understood them, she said.

Cuba's shooting down of two U.S. Cessna aircraft resulted in tougher economic sanctions, but after Pope John Paul's visit, Havana and Washington moved closer together.

After the Cold War

Even after the Elián González affair, the two countries did not allow tensions to get out of hand.

During the Bush era, from 2000 to 2001, both countries found an unspoken formula to have battles over human rights and other matters but not let tensions get too high. Many people were going from America to Cuba, nontourists, getting to know one another and reinstating cultural ties.

have very rapid simpatico," Sweig said.

In the last eight years there has been deep retrenchment in relations between Cuba and the U.S., Sweig said. "The fact that Cuba was already on the U.S. State Department's list of terrorist-sponsoring countries led the Cuban government to believe that it might be next in line after Iraq."

This was brought to a close by 2009, at which time relations between the U.S. and Cuba began to improve.

In 2006, Fidel Castro's staff secretary announced that the president was ill and he had handed provisional power to a team of comrades. Nobody in Washington knew whom to call, Sweig said. They did not know what changes to expect.

Three places

Sweig said it was important to "crack the nut" of U.S.-Cuban relations in Havana, Washington and Miami.

The Cuban youth population had little investment in the revolution's survival, Sweig said. Almost 60 percent of Cubans were born after the revolution, with no memory of the deprivation of the Batista years.

In February 2008, Raúl Castro took over, giving only a 35-minute inaugural address. He talked of improving the material and spiritual lives of Cubans. Sweig said he sounded more like British Prime Minister Margaret Thatcher than Karl Marx in speaking of major state reform. He seemed to indicate that travel limits was a violation of basic rights and hinted that over time things would change.

Moderate change did follow

In the summer of 1998, there were major fuel and food crises, and prices went up. Three hurricanes in August and September took out 20 percent of Cuba's gross domestic product.

Life got a lot harder for Cubans. Cutbacks on ration books and timed power blackouts were back.

Fidel Castro is not governing, and, Sweig said, his brother cannot match him. Raúl Castro has exercised purges of key younger people who consolidated power around Fidel Castro.

In Miami, Cuban-American demographics have changed. The passionate activism around overthrowing the revolution is dying down.

President Barack Obama won only 35 percent of the Cuban-American vote. Obama campaigned on a policy of engagement, and only won among the youngest voters.

Washington, Sweig said, has done very little. In response to Latin American opinion, Obama has announced a loosening of restrictions and stepped aside to allow the Organization of American States to pass a resolution eliminating Cuba's suspension from that body.

The Cuban-American population has evolved, and

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there is a climate in Miami of censorship. Colombian musician Juanes wants to give a concert in Havana in September in Revolution Square under the banner "Peace Without Borders."

The silent majority of youth in Havana and in Miami supports Juanes, but the "old guard" has threatened to wage a campaign against him.

Sweig said, "As much as things are beginning to change ... it's like moving through peanut butter; it's that slow.'



There are a host of questions about travel. One asks, "Can you explain the socio-political forces that affect whether or not a Cuban national has the ability to come to the United States?

A•Yeah, let me see. I might not get that entirely right because the rules change. Cubans who can visit the United States — for some time until the mid to late 1990s almost anybody who wanted to come [to] the United States had to have a number of approvals by the state, a very, very onerous process. Interestingly in the second half of the 1990s — it never announced as related to a response to this — Cuba did lift some of the restrictions on travel by elderly people to the United States so it became a lot easier for people over a certain age to come here without the kind of onerous restrictions and requirements. Cuban professionals and all Cubans other than this certain segment are required to have something called "la tarjeta blanca" in order to leave the country, and this was one of the things that the Cuban population during this public ventilating I mentioned railed against as a total violation of civil rights. This elimination of the tarjeta blanca is supposed to be on the table, perhaps having already been decided by the politburo of the Communist Party, I don't know. But in addition to what Cubans impose on travel, for example, the Cubans that are here, that are coming here, their institution, their place of work, has to approve of their travel. The foreign ministry has to issue the papers and then they'll come. Some of them are going to be here probably for six months, whether they're teaching at universities or such, but they have to go through that on the front end.

> —Transcribed by Stacey Federoff

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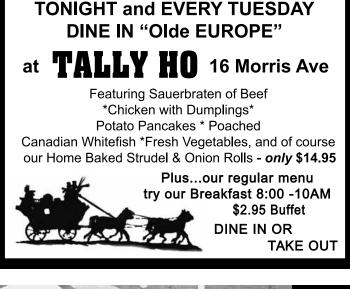
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SYMPHONY

The Chautauquan Daily

Carl Maria von Weber (1786-

Der Freischütz Overture (1820)

A magical mystery tour of the German forestland, this is one of the important first steps toward Wagnerian opera. A book of ghost stories published in 1810 contained the tale of the devil's magic bullets that always find your target without your having to aim. In exchange for a sixpack of these "free bullets" you only need to agree that after three years your soul belongs to the devil. As a special bonus for acting now, the devil will throw in a seventh bullet free. The small print reveals that the bonus bullet will not necessarily go where you want. The devil gets to choose its target.

Weber and his friend librettist Friedrich Kind pounced on this story when they first read it in 1817. It suited their dream of creating a new kind of opera, dramatically different from the Italian type that had nearly monopolized the stage for two centuries. Kind came up with a German-language libretto in a matter of days, but it took Weber until 1820 to compose the score.

Originally they named it Der Probeschuss ("The Trial Shot") then changed the title to Die Jägersbraut ("The Hunter's Bride") before settling on the name it is known by today. The title *Der Freischütz* is practically untranslatable. An approximation might be "The Free-style Sharpshooter," or "The Marksman who shoots from the hip." The point is that the shooter is free of having to aim, since these magic bullets never miss.

The opera is of historical significance for having opened the way for a native German type of music drama, but its value goes beyond the historical. The tale it tells is everlastingly timely. At its core, Der Freischütz is an exposé of human nature. It reveals the hazards of when winning is the only thing, no matter the price, when performance enhancements are purchased with the sacrifice of your soul.

Challenging the authority of Italian opera, Weber brought German legend and country-style music to the opera stage by setting this clash between the two sides of the Force. The overture offers a plot synopsis, opening in a dark musical forest. A quartet of horns — traditional woodland instruments — evoke the natural dignity of the forest setting. Listen for an orchestral shudder as the devil's shadow crosses this scene. His spectral nature comes through in quavering tremolos and thudding footsteps in double basses and timpani.

The tempo quickens with music representing the hero's frustration, when his shots are being blown off target by an infernal force. A contrasting joyful theme responds, using the music of his beloved's innocent love.

The thudding footsteps return in a suddenly eerie reprise. A word to the wise: If you are offered a magic bullet in exchange for your soul, don't take it!

Carl Maria von Weber (1786-1826)

Bassoon Concerto in F major, Op. 75 (1811, rev. 1822)

Only a pair of important classic concertos exists for the bassoon. One is by Mozart, the other by Weber, two composers who flowered early and died young. Mozart



wrote his bassoon concerto in 1774, when he was 18 years old. Weber composed his in 1811, at age 24.

The occasion that inspired Weber's concerto was a direct request from the bassoonist in the Munich Court Orchestra. It was in 1811. Weber was traveling on a concert tour. He was in desperate need of money, having recently been imprisoned for debt and then banished from the state of Württemberg. When he reached Munich in March, he found there a clarinetist that he knew. Heinrich Baermann. playing in the court orchestra. Weber and Baermann had met and become friends the previous year, when the clarinetist was on tour visiting the city where Weber was living. Now it was Weber who was on tour in Baermann's city.

Seeing Weber's financial plight, the clarinetist hastily arranged a joint concert with him. Weber dashed off a short "concertino" for Baermann to play on the program. It was a sensation. King of Bavaria Maximilian, who attended the concert, adored the little clarinet piece. He immediately commissioned Weber to compose two more works, full-scale concertos, for Baermann.

As soon as they were done, Weber found himself almost buried in requests from other players in the Munich Court

Orchestra. The bassoon concerto that we hear tonight was the only request that Weber was able to fulfill.

The bassoon concerto is in the traditional three movements. As was often his preference, Weber began composing the work with the slow middle movement — the Adagio. It is logistically the center, but more. This gentle song is also the concerto's emotional core. And at the center of that central movement lies a moment of supreme beauty. Weber reduces the accompanying orchestra to just a pair of horns. The effect is haunting.

Claude Debussy (1862-1918) Nocturnes No. 1, 2 (1899)

Even before his leap to prominence with the "Prelude to The Afternoon of a Faun" in 1894, Debussy had been toying with what he called "Twilight" pieces. Conceptually, these works owed their existence to a series of twilight paintings by James Whistler. As his twilight pieces evolved into a symphonic triptych, eventually Debussy borrowed Whistler's title and named them "Nocturnes." We hear the first two of the set tonight.

There is not a simple oneto-one relationship between the paintings and Debussy's music. Debussy was intoxicated by the way Whistler discards explicit subject matter in the paintings. That the paintings were considered "scandalous" only made them appeal to Debussy more.

I. "Nuages" — Debussy described the scene as one of floating clouds, "slow and solemn, dying a grey death sweetly tinged with white."

Debussy gave an early

Grey." After 200 years of thematic exposition and development, coupled with harmonic excursion and return, what is left for a composer to do? Here is one answer. Use sound as a painter uses light, creating an impression of a setting. No excursion is implied, neither departure nor return. The scene is alive and vibrant, vet effortless and inevitable, and concludes as the fabric of light dissolves into night. Is it meant to "sound like" clouds? Not really. "Nuages" is more about the feeling you have while watching clouds.

II. "Fêtes" — A festival of "...restless dancing rhythms in the atmosphere ... with sudden flashes of light; a procession marches through the scene ... but the background remains persistently the same: the festival, its blending of music and floating sparks."

As in "Nuages," Debussy creates a scene and holds it there for us to examine, as if hanging the image in a frame on the wall. At the end, it seems as if we have walked away from the painting. The festival continues, but we are leaving it behind.

One of the Whistler paintings, called "Nocturne in Black and Gold: The Falling Rocket," may be the scene that ignited Debussy's imagination for "Fêtes." Whistler called the painting and it explores the excitement of a fireworks display, with sparkling golden flecks falling through a smoky haze. It is the painting that was at the center of a famous libel suit Whistler filed against critic John Ruskin. Whistler won the case, but court costs bankrupted him. The notoriety of the case, however, preceded him to Paris in 1892. And there, Debussy met the painted "Nocturnes," and began to think about composing these.

Maurice Ravel (1875-1937) Boléro (1928)

In 1928 the voluptuous Russian dancer Ida Rubinstein charmed all of Paris, including both Ravel and Stravinsky. Ravel wrote her 17 minutes of passion called "Boléro," which she performed surrounded by 20 male dancers. (For his part, Stravinsky dumped Sergei Diaghilev's "Ballets Russes" to write "The Fairy's Kiss" for her.)

Scene: A dark smoky room in a Spanish tavern. A woman enters dressed as a gypsy, with a scarlet and black shawl. She steps atop a table and begins to stamp out the rhythm of the "Boléro."

Ravel called it "17 minutes of orchestral tissue without music." His point is that this experiment in obsessive repetition is colored only by a relentless crescendo. There is no thematic development, no harmonic, melodic or rhythmic variety. Just repetition, crescendo and a shifting soundscape as Ravel passes the single theme through the instruments. This is a form of minimalism that predates both the term and the genre.

Ravel told a London newspaper that he loved visiting factories "and seeing the vast machinery at work. It is awe-inspiring and great. It was a factory that inspired my 'Boléro.''

A snare drum rhythm starts the piece and continues unrelieved, a hypnotic mantra that takes us right to the edge of sanity. At the premier performance in Paris, both the audience and critics exulted. But one perceptive lady in the crowd suddenly cried out "Au secours! Au fou!" ("Help! A madman!")

When told about the lady, Ravel smiled and said, "Aha! She's the only one who got it."

Lee Spear is retired associate professor of music at the University of Pittsburgh at Bradford. Readers are invited to tonight's pre-concert lecture, where Spear will provide more detail on these works, with musical examples and strategies for listening. Hurlbut Memorial Community Church sanctuary, 6:45 p.m. Admission is free.

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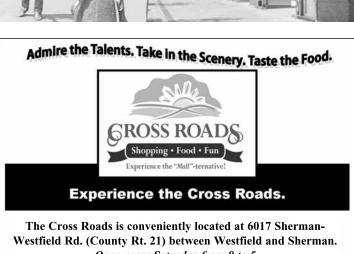


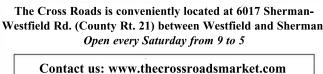




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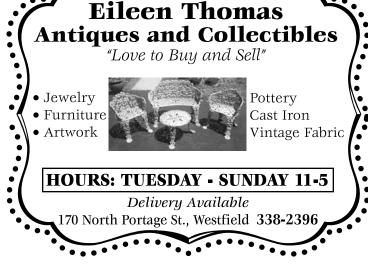




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SPORTS CLUB · SUNDAY

EVENING DUPLICATE BRIDGE AUGUST 9, 2009

North/South

1st Bill/Peggy Blackburn 61.50% 2nd John Hunter/Hannon Yourke 53.21% 3rd Nancy/Paul Theado 51.04%

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You're invited to swim during hours when lifeguards are on duty at any of Chautauqua's four public beaches. They are: Heinz Beach (at the foot of South Avenue), Children's Beach, Pier Beach (both at the Pier Building, Miller Park) and University Beach (North Lake Drive near Prospect). Daily hours of operation are posted at each beach. Swimmers and sunbathers are requested to wear street clothes or a robe en route to and from beaches. Staff qualifications, water quality and safety equipment comply with all Chautauqua County Health Department regulations. An indoor swimming pool is open to the public daily for a fee at the Turner Community Center. For more information and hours, call 357-6430.

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Bridge Lessons by Jill Wooldridge at the Sports Club, 1 to 3:15, Mondays and Wednesdays.

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One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

8-18 **CRYPTOQUOTE**

FWMMX XMDY UMV PALD MJV

XAYQMUMG, UMG KAMWDUBD

AUXABOVD LMYYDYYAMU.

HJWAO POGX QMPD Yesterday's Cryptoquote: THERE ARE TWO WAYS OF MEETING DIFFICULTIES: YOU ALTER THE DIFFICULTIES OR YOU ALTER YOURSELF TO MEET THEM. — PHYLLIS BOTTOME

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with serveral given numbers. The object is to place the numbers 1 to 5% of the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Conceptis Sudoku increases from Monday to Sunday.

Conceptis SudoKu By Dave Green 3 6 8 4 3 4 5 3 5 2 6 3 5 9 7 2 5 3 2 3 8 4 8/18 Difficulty Level ★★

8 9 5 3 6 3 8 6 5 9 1 4 2 5 9 3 2 6 8 4 3 1 2 6 9 5 4 8 8 5 2 3 9 6 4 7 2 4 8 5 6 9 3 7 3 2 8 6 5 9 4 7 2 3 5 4 9 8 1 6 3 2 6 4 9 5

THEATER

A wildly imaginative production of Shakespeare

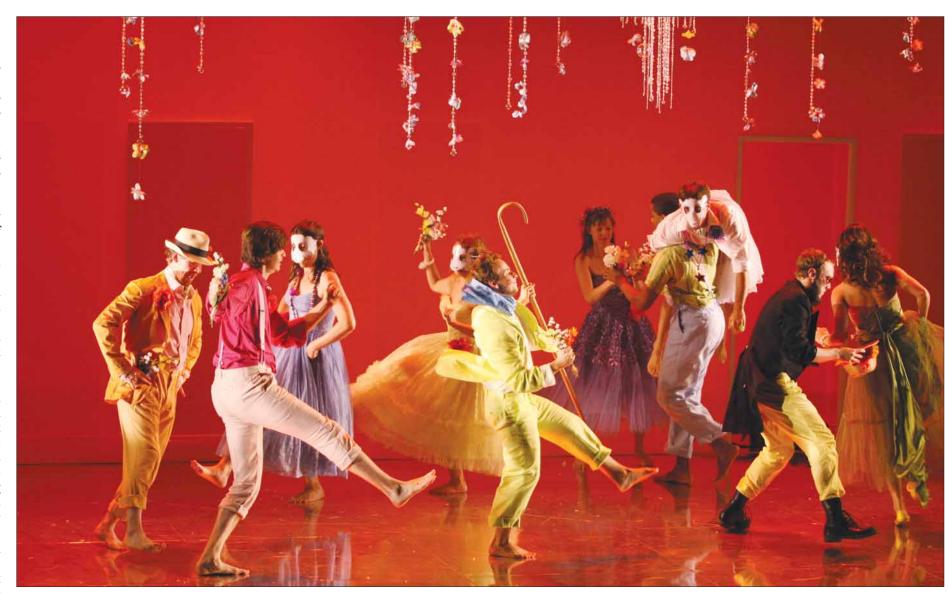
by Robert Finn Guest reviewer

Just what sort of play is "The Winter's Tale" anyway? Shakespearean scholars generally divide the bard's 37 plays into three categories: comedies, tragedies and histories. But "The Winter's Tale," a very late work, fits into none of these neat pigeonholes. It starts out as serious melodrama, skirts very close to tragedy, has lots of knockabout comedy and romantic interest, veers toward its close into a kind of domestic fantasy play and then suddenly bumps up against a happy ending.

Such an odd concoction leaves a director and cast with lots of leeway. Chautauqua Theater Company tackles this problem play head-on in its imaginative production that opened Saturday night in Bratton Theater. Like the play itself, this production is a mélange of contrasting and sometimes conflicting - elements. By the time it's over you may not be exactly sure what you have seen, but you know you have been vastly entertained. The evening is puzzling. It is fun, it is moving, it is quirky to the point of becoming parody, but it works.

The main plot line of "The Winter's Tale" involves King Leontes of Sicilia who becomes unhinged with the false idea that his wife, Queen Hermione, has committed adultery with his boyhood friend, throws her in jail, orders her newborn baby to be abandoned, believes a false report that his queen has died and is reconciled with her and his daughter, Perdita, only after they have been almost miraculously restored to him 16 years later. This barebones summary gives only a sketchy idea of the twists, turns and dramatic subtleties that Shakespeare packed into the play.

CTC has taken this unlikely story at face value, milking its moments of serious melodrama for all they are worth, turning its central party scene into a kind of Elizabethan hillbilly jamboree and giving its several comic characters some truly goofy routines. They Shakespeare's



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words and phrases and given the play an intriguing theme of winter vs. spring, love vs. rage, forgiveness vs. revenge. The pace is rapid, the acting generally excellent, the staging inventive.

Most impressive were Rachel Spencer as the wronged Hermione and Michael Schantz as the obsessive Leontes. Spencer made Hermione's great speech at her kangaroo-court trial into something truly moving, and Schantz managed Leontes' sudden transformation from genial party host to fatally jealous husband quite convincingly. Among the many important supporting roles, fine work came from Liz Wisan as the sharptongued Paulina and Craig Wesley Divino as the sturdy courtier Camillo. Andy Nagraj was excellent as King Polixenes and young lovers also have updated many of Perdita and Florizel were antiquated neatly played by Caroline



At top, Bohemians dance during a party to celebrate the sheep shearing. Above, Polixenes (Andy Nagraj) leads a toast in honor of the King of Sicilia Leontes (Michael Schantz).

Hewitt and Matt Cintron. The low-comedy department was ably staffed by Lincoln Thompson as the roguish Autolycus, Daniel Pearce as the shepherd and Blake Segal as his son, the clown. And we must not overlook the winsome young Lars Benson as the frisky lad Mamillius.

"The Winter's Tale" poses a real challenge for the scenic designer. Kris Stone's solution was a basic set showing

a wall with several doors and interconnected passages between them, plus some ingenious flown items that doubled as icicles for the winter scenes in Sicilia and flowers for the spring-like scenes in Bohemia. The storm scene was picturesquely ferocious, and the climactic realization of Hermione as a "statue," which turns out to be alive, was actually quite moving as

carried out by Spencer.

This production also has a lot of raucous parody touches, routines that will remind you of the Broadway musical stage at its zaniest. The costuming mixes modern dress, often in deliberately outrageous color schemes, with more generic timeless garb. One example: Polixenes in disguise looks and sounds like your generic comical Southern politician.

The intent seems to be to emphasize that this play takes place in a fantasy world. There is, after all, no such place as "the seacoast of Bohemia."

The play was judiciously cut, one clever tactic being the elimination of the "chorus" character that informs the audience in a long speech that 16 years have passed. That speech is here delivered by Leontes and the (suppos-

edly already dead) Mamillius. Why were those two chosen for that task? Beats me; ask director Anne Kauffman.

The only real problem with this production is inherent in Shakespeare's language itself. Its rhythms are consistently very complex and dense remember this is Shakespeare toward the end of his career and this cast delivers them at a brisk tempo, making some of the play's main points hard to follow for those unfamiliar with the very intricate plot.

So do your homework. But do go see this wildly production. imaginative "The Winter's Tale" may be a hard play to figure out, but this production, risky and off-the-wall, will certainly make you think about it.

Robert Finn is the retired music critic of The Plain Dealer of Cleveland.



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PROGRAM

Tuesday, August 18

- 7:00 (7:00-11:00) Farmers Market
- 7:15 (7:15-8) **Mystic Heart Meditation.** Leaders: Subagh Singh Kalsa (Sikhism/Yogic Meditation). **Hultquist Center**
- 7:30 Bird Walk & Talk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Tina Nelson. Meet at entrance to Smith Wilkes Hall. Rain or shine. Bring binoculars.
- 7:45 Episcopal Holy Eucharist. The Very Rev. Brad Benson, Diocese of Rochester. Chapel of the Good Shepherd
- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55-9) Chautauqua Prays for Peace. Hall of Philosophy Grove
- 9:15 DEVOTIONAL HOUR. The Rev. Charles D. Bang, senior pastor, English **Evangelical Lutheran** Church of the Holy Trinity, Buffalo. Amphitheater
- 9:15 Class. "Jewish Psychology." (Programmed by Chabad Lubavitch of Chautaugua). Rabbi Zalman Vilenkin. Alumni Hall Library Room
- 9:30 Young Women and Moms Group. (Programmed by the Chautauqua Women's Club) Women's Club porch
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. "Havana: Yesterday, Today and Tomorrow." Mario Coyula, architect and architectural historian. (Pending visa approval). Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 (12:15-1:15) **Brown-bag** Lunch/Lecture. (Programmed by the Writers' Center) "Writing and the Day Job: Unholy Alliance or Divine Split?' Gabriel Welsch, poet-inresidence. Alumni Hall porch.
- 12:15 Tallman Tracker Organ Mini-concert. "What a Latin Accent." Jared Jacobsen, organist. Hall of Christ
- 12:15 Brown Bag Lunch/Lecture. (Programmed by the Chautauqua Bird, Tree & Garden Club) "The Wonder of Wetlands." Becky Nystrom, naturalist, Jamestown Commun College. Smith Wilkes Hall
- 12:15 Brown Bag Lunch. Join Joe Davis for Sesh Besh (Israeli Backgammon) instruction and tournament. All ages. Everett Jewish Life Center

- 12:30 (12:30-2) Mystic Heart Meditation Seminar. "Mastering the Breath, Mastering the Mind." Subagh Singh Kalsa (Sikhism/Yoga). Hall of Missions. Donation
- (1-4) Artists at the Market. 1:00 (sponsored by the Chautauqua Women's Club) Farmers Market
- **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women's Club) Women's Club. Fee
- 2:00 INTERFAITH LECTURE **SERIES**. "Cuba's Religious **History and Current** Challenges." Carlos Ham, exec. secretary for Latin America and the Caribbean, World Council of Churches. Hall of Philosophy
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.
- 3:15 Social Hour **Denominational Houses**
- 3:15 Hebrew Congregation Conversation & Refreshments. "Israel's Image in the World." Dan **Lenard**, discussion leader. **Everett Jewish Life Center**
- 3:30 Chautauqua Heritage Lecture Series. "Women's Land Army at Chautauqua." Elaine Weiss, author of Fruits of Victory. Book signing to follow. Hall of Christ
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.
- 4:15 Garden Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Joe **McMaster**. Meet under green awning at Smith Wilkes Hall
- Israeli and Cuban Latin Dance. Joe Davis, teacher. Adults and children over age 10. Everett Jewish Life Center
- 5:00 Gallery Talk. "Through the Lens: 'Thin Places." Photography by Larry Rankin; reflections by Ruth Becker. Sponsored by the Department of Religion. Hall of Christ
- 6:45 Pre-Chautaugua **Symphony Orchestra** Concert Lecture. Lee Spear. Hurlbut Church Sanctuary
- **7:00 FAMILY** ENTERTAINMENT **SERIES**. Chautauqua **Regional Youth Ballet.** Elizabeth S. Lenna Hall
- Visual Arts Lecture Series Barbara Grossman, painter; faculty, Yale University. **Hultquist Center**
- 7:00 Introduction to the Labyrinth. (Bring gate pass). Circle of Peace



The Hillcrest Concert Band performs in the Amphitheater Sunday afternoon. The band played "Candide" and "William Tell Overture."

- Labyrinth next to Turner Community Center.
- 7:00 (7-8) Ecumenical Bible Study. (Sponsored by the Department of Religion). "The Parables of Jesus: Recovering the Art of Listening." The Rev. Dr. J. Paul Womack, leader. Methodist House
- 8:00 THEATER. William Shakespeare's *The Winter's* Tale. Anne Kauffman, director. Bratton Theater (Reserved seating; tickets available for purchase at Main Gate Welcome Center, Colonnade lobby and **Turner Community Center** ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 CHAUTAUQUA **SYMPHONY** ORCHESTRA. Stefan Sanderling, conductor; Jeff Robinson, bassoon (principal of the CSO). Amphitheater • *Der Freischütz*: Overture
 - Carl Maria von Weber Concerto for Bassoon and Orchestra, Op. 75 in F Major Carl Maria von Weber
 - Nocturnes Nos. 1 & 2
 - Claude Debussy • Bolero

Maurice Ravel 10:00 (Following concert). Meet the CSO Section: Viola. Cello, Bass. (Sponosored by Symphony Partners). Amphitheater back porch

Wednesday, August 19

- (7:00-11:00) Farmers Market
- (7:15 8) **Mystic Heart Meditation.** Leaders: Subagh Singh Kalsa (Sikhism/Yogic Meditation). Hultquist Center
- 7:45 Episcopal Holy Eucharist. The Very Rev. Brad Benson, Diocese of Rochester. Chapel of the



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Good Shepherd

- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55 9) **Chautauqua Prays** for Peace. Hall of Philosophy Grove
- 9:15 DEVOTIONAL HOUR. The Rev. Charles D. Bang, senior pastor, English Evangelical Lutheran Church of the Holy Trinity, Buffalo. Amphitheater
- Project Talmud. (Programmed by Chabad Lubavitch of Chautauqua). Rabbi Zalman Vilenkin. Alumni Hall Library Room
- 9:30 Koffee Klatch. (Programmed by the Chautaugua Women's Club). For women 60 years and older. Women's Club
- 9:30 (9:30 10:30) Chautauqua **Institution Trustees Porch** Discussion. "Chautauqua Beyond the Season and the Fence." Tom Becker. Trustees: Jack McCredie (facilitator), Jennifer DeLancey, Katie Lincoln, Anne Prezio, Barbara Georgescu. Hultquist Center porch
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. "The Way Forward: View from the Cuban Parliament." Ofelia Ortega-Suárez, member, Cuban Parliament; professor, Matanzas Seminary Cuba. Amphitheater
- 12:00 (noon-2) Flea Boutique Half-Off Sale. (sponsored



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...............

8/18 Tuesday

'Profoundly affecting"

For I am convinced that neither death, nor life, nor angels, nor principalities, nor things present, nor things to come, nor powers, nor height, nor depth, nor any other created thing, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.

Building on the Foundation

Romans 8: 38-39 🙀

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- by Chautauqua Women's Club) Behind Colonnade building
- 12:00 (12 1) **Women in Ministry.**
- Hall of Missions 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Massey Organ Miniconcert. "Mendelssohn's Bach Concert of 1840." Jared Jacobsen, organist. Amphitheater
- 12:15 Brown Bag Lunch/Book Review. (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association). Mark Altschuler, The Teammates, by David Halberstam. Alumni Hall porch
- 1:00 Chautauqua Literary and Scientific Circle Alumni **Hall Docent Tours**
- 1:00 (1-4) Artists at the Market. (sponsored by the Chautauqua Women's Club) Farmers Market
- 1:15 Language Hour: French, Spanish, German. (Programmed by the Chautauqua Women's Club). Women's Clubhouse
- 2:00 INTERFAITH LECTURE SERIES. "Cuba: The Arc of Change." Panel with Mario Covula, Carlos Ham, and Rafael Hernandez. Hall of Philosophy
- 2:00 Public Shuttle Tours of **Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:15 THEATER. William Shakespeare's The Winter's Tale. Anne Kauffman, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 3:30 (3:30 4:45) **Jewish Thought** Series. (Sponsored by the Department of Religion). "Sin and Forgiveness: A Jewish View." Rabbi Samuel Stahl. Hall of Christ
- **Contemporary Issues** Dialogue. (Programmed by the Chautauqua Women's Club). Julia Sweig, senior fellow and director, Latin America Studies, Council

- on Foreign Relations. (Today's Dialogue is open to all members of the Women's Club. Members should present their membership cards at the Clubhouse 15 minutes before the program starts. New members can join for \$25 at the door). Women's Clubhouse
- 4:00 (4-5:30) **Dance Lessons.** Israeli, Latin & Swing dance lessons (Sponsored by the ELJCC) Joe Davis, leader. Everett Jewish Life Center
- 4:00 Public Shuttle Tours of **Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 Bat Chat. (Programmed by the Chautauqua Bird, Tree & Garden Club) Caroline Van Kirk Bissell. Smith Wilkes Hall. (Children under 12 accompanied by adult)
- 4:15 Young Readers Program. Kenny and the Dragon by Tony DiTerlizzi. Presenter: Kaye Lindauer, storyteller. Alumni Hall
- 6:45 Eventide Travelogue. (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association). "Vietnam." Steve and Gwen Tigner. Hall of Christ
- 7:00 Solo Show. "Stayin' Alive." (Programmed by the Chautauqua Women's Club). Susan Laubach, writer and performer. Women's Club
- 7:00 Christian Science Service. Christian Science Chapel
- 8:00 THEATER. William Shakespeare's The Winter's Tale. Anne Kauffman, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 AMPHITHEATER BALL. (Community Appreciation Night). Dave Stevens Big Band. Amphitheater
- 10:30 Cabaret/Musical Theatre Revue II. Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall

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